1: Hanke--3 O-5 (ca. 1955) 1956 SM4 Guarani SM4

/219/ II. Material Culture.

178 The Caiuás who have remained within their tribal organization have preserved more of their material culture than have those living dispersed.

128 I shall give here a brief survey of this culture in comparison with the material culture of the Caingué tribes in Paraguay (6):

[113] 6. Cf. "Dos años entre los indios Caingué /Two Years Among the Caingua Indians/." In preparation for publication. University of Madrid.

411 The bows and arrows of the Caiuás are somewhat shorter and
285 finer. There are several differences in their baskets. The carrying baskets (boná) characteristic of the Paraguay Indians, which are artistically decorated with interwoven designs, are missing. They are replaced by simple, completely unadorned carrying baskets that lack the rear wall, which is marked only by crossed belts made from the bark of a liana root. In general,
534 the basketry is simple and crude. -- The signal pipes are interesting: they are carved of wood, sometimes round, sometimes oval or conical; I once saw a double pipe that resembled two egg cups placed side by side.

793 Of great importance even today are the objects used in
292 connection with ceremonies. One of them is the poncho of the
237 priest of magic, trimmed with small tufts of feathers and the down of the toucan (pepper bird), ending at the bottom in fringe.
[301] The poncho is woven of cotton. Over it, crossed on the chest, cotton belts with feather ornaments or numerous chains of seeds are usually worn. The head is adorned with a feather diadem consisting chiefly of toucan feathers, from the back of which hang long strings full of tufts of feathers. Sometimes jaguar claws are fastened with them. Around the wrists the priest wears
[304] feather bracelets, and in the pierced lower lip the lip-plug of
301 resin, called tembetá. -- While the Tembecuá attach no special
[824] value to whether or not the lip-plug is made of resin, the Caiuás regard this as essential.

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Fig. 6. The two highest priests of magic among the Caiuás Indians. Both wear the poncho with fringes and tufts of feathers, which are clearly to be seen on the right poncho; on the left the huge chains of seeds cover them. Long strings with tufts of feathers hang down from the left diadem. The bracelets and lip-plugs are also seen.

539 the opposite coast and swam to land, where João Grande, the stork, received them in a friendly manner.

He was fishing at the moment and hid the brothers in his basket under the captured fish. When the crocodile came swimming up in order /228/ to inquire about the children, João Grande denied having seen them. Soon afterward he carried them to his house and served them the tastiest foods. The children did not wish to stay long and continued their journey. -- They came to the house of the owl and inquired about Nhande-Sy. The owl, known as deceitful, said she did not know anything, but the mother was not living in the house of the falcon. Scarcely had she spoken this lie when she turned into the animal-owl:

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539 before that she had been a human being, and, to be sure, "beginning of the owl" (12).

12. Cf. Schaden, "Fragmentos," etc., p. 111.

The boys entered many houses in order to look for their mother, and all the people who lived there turned into animals, so that the earth became populated with animals of all kinds.

Finally they came to the house of the falcon and addressed him. Then, however, the mother's spirit, which lived there, joyfully answered. All three now decided to ascend to heaven.

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Fig. 7. Priest of magic with his wife. He has the poncho, chest bands with tufts of feathers, and a diadem similarly decorated; bracelet and lip-plug complete his official costume. The wife has a chest band with feathers and chains of seeds.

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"Hoĕri yahá, hoĕri yahá, ĭe resá.
Nhanderykeỹ mbaraká ĭe resá,
Nhanderykeỹ ha dỹyroký ĭe resá,
Nhanderykeỹ yeguaka ĭe resá,
Nhanderykeỹ kuakuahá ĭe resá,
Nhanderykeỹ tembetá ĭe resá."

Translation:

"Let us go, let us go, he has seen me.
Our elder brother, with the rattle he saw me,
Our elder brother saw me dance,
Our elder brother, with the diadem he saw me,
Our elder brother, with the abdominal belt he saw me,
Our elder brother, with the lip-plug he saw me."

This says that Nhanderykeỹ has seen the Caiuás paying him respect with rattle, diadem, abdominal belt, and lip-plug, as custom demands, dancing in honor of the god. Here too, of course, the sun god is meant, the one who sees everything and in whose honor human beings adorn themselves and dance. --

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The festival of Yacairá, whose original significance as the god of night, darkness, and death the Caiuás have probably forgotten in part, goes somewhat differently. They attribute to him the weather and fertility. A certain variety of maize, called

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saporó, is dedicated to him. He is venerated /233/ nowadays in connection with a gathering called by the chief. During it he combines other aims with the religious celebration. The inhabitants of all the villages appear in front of the house of the foremost chief. The priests are clad with the badges of their office,

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the other men carry crosses and gourd rattles, the women their tacumbú. Two stands are erected in front of the house: Against one is propped a large, adorned cross, and a few rattles are laid beside it. On the other stand rests a magnificent calabash displayed with the finest cotton fabric and hung with fringe. Inside

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it is a second, smaller calabash encircled with bands and feather

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292 293 [531] Aside from the trumbé, there is also a belt for exclusively ritual use, the Mãẽmaẽ, richly decorated with ipotý, flowers of toucan feathers woven into the cloth itself; it may even be worn over the trumbé; it is given only one turn around the belly, and, to fasten it, the terminal fringes are tied in front.

291 [126] The ponchito is a small poncho of very tightly woven cotton. In 1950 I acquired from Paí Vitaliano a specimen with a width varying between 50 and 55 centimeters; the average length, 125 centimeters; /41/ central opening for the head, 30 centimeters. [286] Along the narrow ends, fringes (ipotý) 10 centimeters long, each one of two twisted threads of the warp itself, there are similar fringes in the central part of the cloth, distributed in four bundles, one to the right and one to the left of each one of the ends of the [283] central opening. The cloth is of thread of white cotton, except for two very narrow longitudinal bands of maroon color that run through it 291 from top to bottom. Onto each shoulder is sewed a circular piece 531 of toucan skin with yellow and orange feathers; on the chest, four 297 flowers of feathers trimmed with threads adorned with feathers, and four more on the back. One of the flowers of the front part, of yel- [192] low and orange toucan (tĩkã) feathers and red canindé (kanindé) feathers, is called kurundúá; nandúá are the other flowers of toucan feathers, while the ornaments on the shoulders are called 291 ñemombééhá. According to Paí Vitaliano, the latter are "imita- [114] tion of the things of Ñandedjára"; I have not obtained a translation of the different names, all "given by Ñandedjára himself." Paí Vitaliano's ponchito is no longer complete; it lacks, on the chest and on the back, an elongated cotton ornament, without feathers, 292 called iporavõhagué. The care with which the ponchito is adorned 178 and the words with which the doctor-sorcerer refers to the symbolism 178 of the ornaments of plumes, relating them to the world of the gods, leaves no shadow of doubt about the religious significance of the piece. Although it has the shape of a common poncho in a smaller size, the ponchito, at least nowadays, is not common clothing, but has a ritual function. I only saw it used by doctor-sorcerers. Paí Chiquinho always put it on, by way of greeting, when I visited him

2r Schaden--43a E-4,5 (1948-1954) 1982 Ekst Gunnel Ekst

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292 178 778 is his spacious and magnificent dwelling at Panambi. Paí Vitaliano, who wore it in religious ceremonies, had the appearance of a priest in vestments, particularly because he always wore it together with other pieces of the traditional Kayová garb. Anyone who saw the old paí dressed for religious functions could not fail to notice the great similarity with the Catholic priest: to the embroidered chasuble of the latter corresponds the poncho adorned with fringes and flowers of feathers. Might one not also have there a reminiscence of Jesuit times?

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292 778 In more than one village I saw that the crosses used by the doctor-sorcerers during the religious dances are clothed in the ponchito, a fact for which I have not found a satisfactory explanation. [177] Perhaps there is influence from the mole of Paraguay and many regions of rural Brazil, common on the crosses of the Kayová and Ñandéva graves of southern Mato Grosso. Or is the idea of a personification of the cross linked to this ponchito?

291 /42/ But, aside from the ponchito, the Kayová are also familiar with the common poncho. The handsome red woolen poncho of industrial manufacture -- the pyhĩ or puitĩ of the rural populations of Paraguay and even of southern Mato Grosso -- is [192] [425] one of the great aspirations of every Kayová, but inaccessible for his purse (it costs about four hundred cruzeiros). In the village of Dourados there were two Kayová who possessed a poncho made from sheep wool (ovyxá rague), both made by women of the [192] tribe. The larger one measures two meters long and 90 centimeters wide, being provided with fringes on the narrow sides; it is made of coarse threads of grayish wool and on each side has two dark bands very close to each other, which give it a very distinctive touch. [428] The poncho belonged to the chief of the post, who had inherited it from his father. The second specimen is much smaller; it is barely 110 centimeters in length, with an average width of about 75 centimeters; it is also of grayish wool, having in the central part a dark stripe of about 30 centimeters. The Indians told me that in both ponchos the light wool as well as the [171] dark is of natural color. Woolen ponchos also occur among the Chaco Indians.

A complementary piece of male Kayová garb, although of much [192] [177] more recent origin, is the aparato (corrupcion of "alpargata"), a sandal of leather with rubber soles, which the men make from automobile tires. A good present for a Kayová is a pair of soles of this material, for the aparato, in general use among the yerba-maté workers of the region, is very suitable for working with heavy burdens on the damp and slippery ground of the yerbales. It [482] [147] is to be noted that the yerba-maté worker carries on his shoulders up to thirty Paraguayan arrobas or three-hundred kilos of

2: Schaden--168 E-4, 5 (1946-1954) 1962 SM4 Guarani SM4

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XII. Paí Vitaliano, one of the religious chiefs of the village of Dourados, with ceremonial clothing and implements.